

THE METROPOLITAN MUSEUM OF ART



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Important French XVIII Century
Furniture & Works of Art

ORIENTAL AND EUROPEAN RUGS • COLOR PRINTS

All from Private Owners

INCLUDING

Property of the Estates of the Late

MARY STUART HANNA

Cleveland

JOHN LIST CRAWFORD

Bryn Mawr, Pa.



Public Auction Sale
January 26 at 2 p. m.

PARKE-BERNET GALLERIES • INC

30 EAST 57 STREET • NEW YORK 22

1946

SALE NUMBER 730

FREE PUBLIC EXHIBITION

*From Saturday, January 19, to Time of Sale
Weekdays from 9:30 to 5 • Closed Sunday*

PUBLIC AUCTION SALE

*Saturday Afternoon, January 26
at 2 p.m.*

EXHIBITION & SALE AT THE
PARKE-BERNET GALLERIES • INC

30 EAST 57 STREET • NEW YORK 22

PLAZA 3-7573

• • •

Sales Conducted by HIRAM H. PARKE
HARRY E. RUSSELL, JR • LOUIS J. MARION
and A. N. BADE

1946

IMPORTANT FRENCH
XVIII CENTURY FURNITURE

BRONZE AND TERRA COTTA SCULPTURES
SÈVRES BISQUE PORCELAINS
ORIENTAL AND EUROPEAN RUGS
FINE ENGLISH AND FRENCH COLOR PRINTS

All from Private Owners

INCLUDING

Property of the Estates of the Late

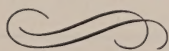
MARY STUART HANNA

Cleveland

JOHN LIST CRAWFORD

Bryn Mawr, Pa.

Sold by Order of the Executors of Their Estates



Public Auction Sale
January 26 at 2 p. m.

PARKE-BERNET GALLERIES • INC

NEW YORK 22 • 1946

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Will Execute Your Bids
[MAIL • TELEPHONE OR TELEGRAPH]
Without Charge
If You Are Unable to Attend
the Sale in Person

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Sales Conducted by HIRAM H. PARKE
HARRY E. RUSSELL, JR. • LOUIS J. MARION
and A. N. BADE

PARKE-BERNET GALLERIES • INC

30 EAST 57 STREET • NEW YORK 22

Telephone PLAZA 3-7573

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HIRAM H. PARKE • *President*
ARTHUR SWANN • LESLIE A. HYAM • *Vice-Presidents*
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MR. JORDAN in the Character of HIPPOLITA

1741

Painted by G. Kneller

John Kneller, del.

[NUMBER 6]

AFTERNOON SESSION

Saturday, January 26, 1946, at 2 p.m.

CATALOGUE NUMBERS 1 TO 138 INCLUSIVE

FRENCH AND ENGLISH COLOR PRINTS

60 1. PAIR COLORED LITHOGRAPHS *W. Gauci, after A. F. Rolfe, c. 1850*
A. F. Rolfe's Angling Scenes: Trout Fishing, and Salmon Fishing. Printed by M. & N. Hanhart. No publisher's imprint. Fine impressions, wide margins. Elephant folios; framed. (R. I. Private Collector)

75 2. MEZZOTINT ENGRAVING PRINTED IN COLORS *Elizabeth Gulland, after Reynolds*
The Strawberry Girl. Signed artist's proof, edition limited. Fine impression. Upright folio; framed. (R. I. Private Collector)

40 3. MEZZOTINT ENGRAVING PRINTED IN COLORS *Elizabeth Gulland, after Raeburn*
Mrs. Stewart. Signed artist's proof, edition limited. Fine impression. Upright folio; framed. (R. I. Private Collector)

70 4. PAIR COLORED AQUATINTS *By and after Robert Pollard, 1812*
A Tandem, and A Barouche. Published June 22, 1812 by Robt. Pollard. Small folios; framed. (R. I. Private Collector)

60 5. COLORED AQUATINT ENGRAVING *R. Hixon, 1813*
A Barouche. Engrav'd and Pubd. by R. Hixon, Feb. 24, 1813. Brilliant impression with wide margin. Oblong folio; framed. (R. I. Private Collector)

70 6. MEZZOTINT ENGRAVING PRINTED IN COLORS *J. Jones, after John Hoppner, 1791*
Mrs. Jordan in the Character of Hypolita. Publish'd . . . March 1st, 1791, by J. Jones. Smith No. 41, second state of two. Beautifully printed in colors, superb impression with wide margin showing full inscription. Upright folio; framed. (R. I. Private Collector)

Note: Excessively rare printed in colors. We find only three impressions recorded, only one of which is in nearly perfect condition, perhaps this impression.

[See illustration]

75 7. COLORED LINE ENGRAVING *By and after William Blake, 1810*
Chaucer's Canterbury Pilgrims. Painted in Fresco by William Blake & by him Engraved & Published October 8, 1810. Fine impression of the fourth state of the plate finely colored by hand, with full margin on paper with the watermark *France*, mounted. Long narrow oblong folio; framed. (R. I. Private Collector)



[NUMBER 8]

8. SET OF FOUR MEZZOTINT ENGRAVINGS PRINTED IN COLORS

E. Bell, after George Morland, 1800

Fox Hunting: Going Out, Going into Cover, The Check, and The Death. Published, March 1 to April 14, 1800, by E. Bell, 45 Islington Road, near Sadler's Wells. Magnificent impressions, with ample margins showing full inscriptions and publication lines. Large folios; framed. (R. I. Private Collector)

Note: This set is extremely rare. It is seldom found complete and in perfect condition.

[See illustration of one]

9. STIPPLE ENGRAVING PRINTED IN COLORS

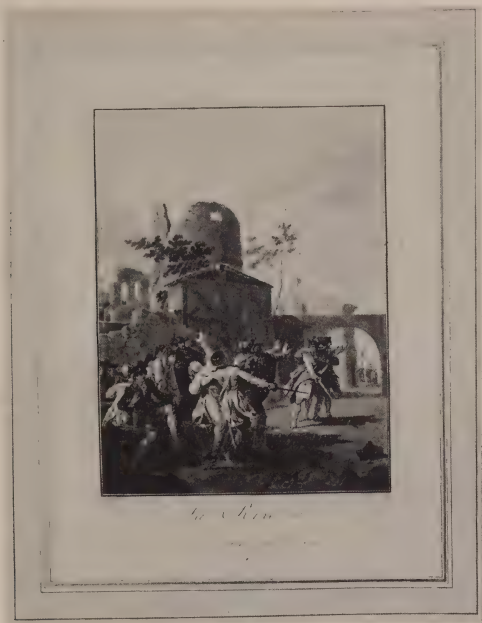
F. Bartolozzi, after Holbein, 1798

Portrait of Hans Holbein at Kensington Palace. Published June 25, 1798 by J. Chamberlaine. Fine impression of the original edition. Large upright folio; framed. (R. I. Private Collector)

10. STIPPLE ENGRAVING PRINTED IN COLORS

F. Bartolozzi, after Holbein, 1798

Portrait of Holbein's Wife at Kensington Palace. Published June 25, 1798 by J. Chamberlaine. Fine impression of the original edition. Large upright folio; framed. (R. I. Private Collector)



[NUMBER 11]

390-
11. ENGRAVING PRINTED IN COLORS *Charles Melchoire Descourtis, after N. A. Taunay*
La Rixe. Aquatint and etching. Portalis and Beraldi No. 1c. Beautiful impression with
very wide margin and full inscription. Upright folio; framed. (R. I. Private Collector)
Companion to the following

[See illustration]

390-
12. ENGRAVING PRINTED IN COLORS *Charles Melchoire Descourtis, after N. A. Taunay*
La Tambourin. Aquatint and etching. Portalis and Beraldi No. 1d. Beautiful impres-
sion with very wide margin and full inscription. Upright folio; framed. (R. I. Private
Collector)
Companion to the preceding

13. COLORED STIPPLE ENGRAVING

By and after Nicolas Francois Regnault

190- La Nuit. Portalis and Beraldi No. 5c. Very good impression with margin showing inscription. Folio; framed. (*R. I. Private Collector*)

14. COLORED LINE ENGRAVING

Edward Rooker, after P. Sandby, 1766

35- A View of St. James's Gate from Cleveland Row. Publish'd by Edwr. Rooker, Decr. 31, 1766. Fine impression finely colored by hand, with good margin. Large folio; framed. (*R. I. Private Collector*)

15. STIPPLE ENGRAVING PRINTED IN COLORS

F. Bartolozzi, after Holbein, 1798

95- Portrait of Waramus Archbishop of Canterbury. Published Sep. 12, 1795 by J. Chamberlaine. Fine impression of the original edition. Large upright folio; framed. (*R. I. Private Collector*)

16. PAIR COLORED LITHOGRAPHS

J. West Giles, after H. L. Rolfe, 1856

30- H. L. Rolfe's Studies of Fresh-water Fish: No. 1, Barbel, Roach and Dace from the River Thames; No. 3, Salmon and Trout from the River Wye. London, Published Novr. 1st, 1856. Large folios; framed. (*R. I. Private Collector*)

17. PAIR COLORED AQUATINT VIEWS

By and after John Heaviside Clark, 1824

120 The Town of Dingwall, and The Town of Peterhead. London, Published by Smith & Elder, 1824. Very fine early impressions. Large folios; framed. (*R. I. Private Collector*)

18. PAIR COLORED AQUATINT VIEWS

By and after John Heaviside Clark, 1824

120- The Town of Glasgow, and The Town of Aberdeen. London, Published by Smith & Elder, 1824. Very fine early impressions. Large folios; framed. (*R. I. Private Collector*)

19. PAIR COLORED AQUATINT VIEWS

By and after John Heaviside Clark, 1824

120- The Town of Falkirk, and The Town of Dumbarton. London, Published by Smith & Elder, 1824. Very fine early impressions. Large folios; framed. (*R. I. Private Collector*)

20. MEZZOTINT PORTRAIT ENGRAVING

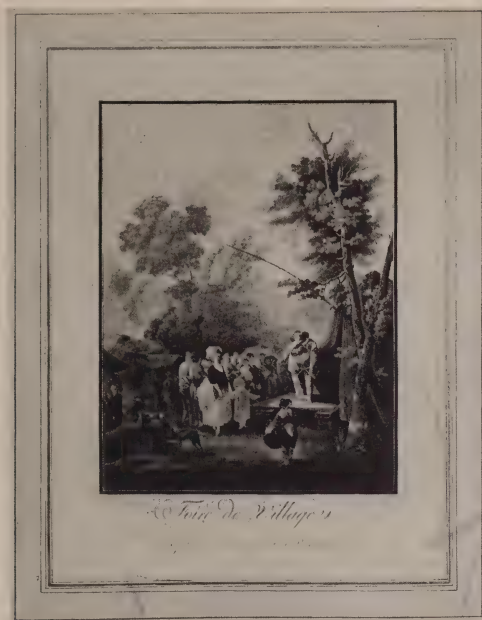
W. Dickinson, after Reynolds, 1780

25 Elizabeth Countess of Derby. London, Publish'd May 1, 1780 by Dickinson & Watson. Fine rich impression with margin showing plate mark and full inscription. Smith No. 16. Second state of three. Large upright folio; framed. (*R. I. Private Collector*)

21. COLORED MEZZOTINT ENGRAVING

William Ward, after George Morland, 1791

90 Cottagers. London, Publish'd Feby 1791 by T. Simpson, St. Paul's Church Yard. Frankau No. 78. Very fine impression, hand-colored, of the second state of three, with the title in open letters. Large folio, with wide margins and full inscription; framed. (*R. I. Private Collector*)



[NUMBER 22]

400-

22. ENGRAVING PRINTED IN COLORS IN THE GOUACHE MANNER

Charles Melchoire Descourtis, after N. A. Taunay

Foire de Village. Portalis and Beraldi No. 1a. Superb impression with full margin and complete inscription. Upright folio; framed. (R. I. Private Collector)

Companion to the following

[See illustration]

400-

23. ENGRAVING PRINTED IN COLORS IN THE GOUACHE MANNER

Charles Melchoire Descourtis, after N. A. Taunay

Noce de Village. Portalis and Beraldi No. 1b. Superb impression with full margin and complete inscription. Upright folio; framed. (R. I. Private Collector)

Companion to the preceding

24. PAIR STIPPLE ENGRAVINGS OF LOUIS XVI AND MARIE ANTOINETTE

Mme. Bovi, after H. Caleis and du Creû, 1793

80 Louis XVI, King of France; and Marie Antoinette, Queen of France. Oval medallions in 4to, full margins. London, Pubd. March 1, 1793, by Mme. Bovi, no. 207, Piccadilly, etc. Framed together with a miniature stipple engraved portrait of the Dauphin, a colored miniature engraving of the royal pair, and a fragment in the King's autograph, being the cover of a cachet inscribed *A Monsieur mon frère et Cousin le Roy de Suede*. (N. Y. Private Collector)

25. COLORED STIPPLE ENGRAVING

L. Schiavonetti, after Francis Wheatley, 1793

90 "Two bunches a penny primroses, two bunches a penny." Plate 1 of *The Cries of London*. London Pubd July 2, 1793 by Colnaghi & Co. Very fine impression, hand-colored, with good margin showing full inscription. Upright folio; framed. (R. I. Private Collector)

26. COLORED STIPPLE ENGRAVING

L. Schiavonetti, after Francis Wheatley, 1793

85 "Milk Below Maids." Plate 2 of *The Cries of London*. London, Published . . . July 2, 1793 by Colnaghi & Co. Very fine impression, hand-colored, with good margin showing full inscription. Upright folio; framed. (R. I. Private Collector)

27. COLORED STIPPLE ENGRAVING

L. Schiavonetti, after Francis Wheatley, 1794

74 "Sweet China Oranges, sweet China." Plate 3 of *The Cries of London*. London, Published July 1794 by Colnaghi & Co. Very fine impression, hand-colored, with good margin showing the full inscription. Upright folio; framed. (R. I. Private Collector)

28. COLORED STIPPLE ENGRAVING

G. Vendramini, after Francis Wheatley, 1795

70 "Fresh Gathered Peas Young Hastings." Plate 7 of *The Cries of London*. London, Pubd. Jany 1, 1795, by Colnaghi & Co. Very fine impression, hand-colored, with good margin showing the full inscription. Upright folio; framed. (R. I. Private Collector)

29. COLORED STIPPLE ENGRAVING

T. Gauguin, after Francis Wheatley, 1797

90 "Turnips & Carrots ho." Plate 13 of *The Cries of London*. London, Published May 1, 1797, by Colnaghi, Sala & Co. Very fine impression, hand-colored, with good margin showing full inscription. Upright folio; framed. (R. I. Private Collector)

30. COLORED MEZZOTINT ENGRAVING

Jos. Grozer, after George Morland, 1793

40 The Gipsies Tent. Published April 23, 1793 by B. B. Evans, London. Splendid impression, beautifully colored by hand, with ample margin showing full inscription. Large folio; framed. (R. I. Private Collector)

31. COLORED STIPPLE ENGRAVING

R. M. Meadows, after G. Morgan, 1799

55 Gathering Fruit. London, Published Feb 2, 1799 by I. R. Smith. Open letter proof. Fine impression, hand-colored, with ample margin displaying full inscription. Upright folio; framed. (R. I. Private Collector)



LA COMPARAISON

[NUMBER 32]

32. ENGRAVING PRINTED IN COLORS IN THE GOUACHE MANNER

François Janinet, after N. Lavreince, 1786

La Comparaison. Engraved in the gouache manner after the drawing by Nicholas Lavreince. Portalis and Beraldi No. 40, E. Bocher No. 12. Brilliant impression with good margin showing inscription and publication line. Upright folio; framed. (R. I. Private Collector)

[See illustration]

33. COLORED MEZZOTINT ENGRAVING

William Ward, after James Ward, 1801

Reaping. London, Published May 4, 1801, By Messrs Ward & Co. Frankau No. 238. Only state. Superb impression, colored by hand. Large folio with good margin showing full inscription. Tiny break at the plate mark to the left. Framed. (R. I. Private Collector)

34. SET OF FOUR ORNITHOLOGICAL ENGRAVINGS

Jas. Mynde and H. Fletcher, after Charles Collins, c. 1740

180 Thirty-eight British birds represented on four plates beautifully colored by a contemporary hand. Fine impressions, each showing engraved list of specie names on the lower margin. Large folios, framed. (*R. I. Private Collector*)

Note: Charles Collins was a prominent English artist-ornithologist of the eighteenth century.

35. PENCIL AND WATERCOLOR DRAWING: BREAKING COVER

Henry Alken, British: 1784-1851

475 The master of the hounds sounding the 'View Halloo' as the fox breaks from cover; the hounds are casting about in the underbrush, and the other huntsmen are preparing to give chase. Framed. (*R. I. Private Collector*) 15 x 21½ inches

Note: This and the following lot form a pair of the finest original Alken drawings to appear for sale in many years. They were illustrated in Frank Sparrow, *Hunting Ways and Days* p. 143, and *British Sporting Artists*, p. 198. From the Oliver Behrens collection.

[See illustration]

36. PENCIL AND WATERCOLOR DRAWING: TREEING *Henry Alken, British: 1784-1851*

475 A huntsman climbs a tree to dislodge the fox while the hounds mill about. The 'fortunate few' hunters who were in at the death are dismounting; hounds drinking at a pool in the foreground. Framed. (*R. I. Private Collector*)

Pencil and water color: 15 x 21½ inches

See note to the preceding.

[See illustration]

37. SET OF SIX COLORED SOFT GROUND ETCHINGS

By and after Henry Alken

200 The Melton Hunt. Six long narrow strips depicting spirited scenes in the hunt, "All Horses who Never See the Hounds." Unsigned and without publisher's imprint. Brilliant impressions. Mounted in two large folio frames. (*R. I. Private Collector*)

Note: Early impressions of this rare set.

PAINTINGS

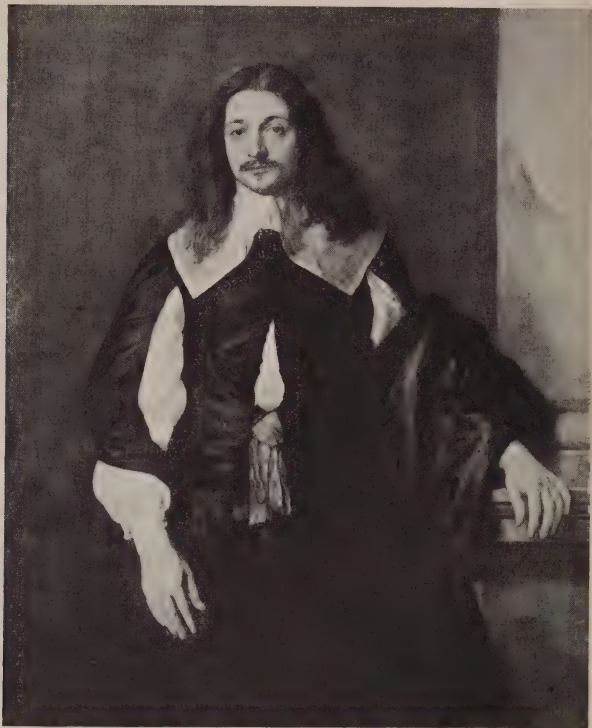
38. VENETIAN SCENES: PAIR PAINTINGS

Venetian School, XVIII Century

260 View of San Giorgio Maggiore; and a canal scene bordered by palaces, with figures in gondolas and on the quays. (*N. Y. Private Collector*) 19½ x 39½ inches



[NUMBERS 35 AND (ABOVE) 36]



[NUMBER 39]

32- 39. PORTRAIT OF A GENTLEMAN

Bartholomeus van der Helst, Dutch: 1611-1670

Three-quarter-length standing figure of a young man in black satin costume with scarlet sash and white shirt and falling lawn collar; resting his left hand on the base of a column, the right hand held at his side. Light brown background. (*Mass. Private Collector*)

54 x 43½ inches

[See illustration]

40. VIEWS OF A HARBOR TOWN: PAIR PAINTINGS

Tomaso Ruiz, Spanish: Late XVII Century

Views of a semicircular harbor bordered by the buildings of a town, with castles and churches set back in the hills; the blue water animated with square-rigged men-o'-war and galleys surrounded by figures in boats, and Spanish xebecs. Both signed. (N. Y. Private Collector)

21½ x 57 inches

41. HARBOR SCENE WITH RUINS AND FIGURES *Venetian School, Early XVIII Century*

Feluccas and other sailing craft on a blue sea and in a harbor in the foreground beside the ruins of an archway. At the left, a palace and figures on a broad quay. (N. Y. Private Collector)

28½ x 39 inches

42. FORTIFIED HARBOR

Italian School, XIX Century

A square rigger and feluccas in a harbor at the right surrounded by buildings and the towers and old walls of a fort; other ships on the open sea at left. (N. Y. Private Collector)

22½ x 37 inches

BROCADES AND EMBROIDERIES

43. SKY BLUE SATIN AND SILVER BROCADE PANEL

Russian, XIX Century

In the shape of a half dalmatic, with sky blue satin ground brocaded with sprays of silver flowers garlanded with white leafy branches. (Fish)

From the Winter Palace, St. Petersburg

44. SILK AND GOLD EMBROIDERY ARMORIAL HANGING *Italian, Early XVIII Century*

Worked in pastel silks on a cloth-of-gold ground with garlands of pale blossoms and foliage surrounding an escutcheon, the border of scrolling floral vines. (Mary Owen Borden Memorial Foundation)

6 feet 10 inches x 55 inches

45. GOAN SILK EMBROIDERY COVERLET

Indo-Portuguese, XVII Century

Worked in colored silks in an embroidered champagne yellow silk ground with a medalion of birds and scrolling stems of flowers, surrounded by pairs of peacocks, doves, and two crowned double-headed Hapsburg eagles; paneled border worked with figures of birds and animals amid flowering shrubs, with heraldic bird figures at the corners. Rare type. (Mary Owen Borden Memorial Foundation)

8 feet 3 inches x 6 feet 2 inches

46. GOTHIC CRIMSON FERRONNERIE VELVET COPE WITH
GOLD-NEEDLEPAINTED HOOD AND ORPHREYS

French, Late XV Century

Cope of beautiful Italian late Gothic velvet *ciselé* to a design of cinquefoils enclosing floriated pineapple motives, and in exceptional preservation; the beautiful hood and orphreys are needlepainted in gold and colored silks, the hood depicting the Crucifixion, with the three Crosses and figures of Roman soldiers and mourners, the orphrey six scenes from the Passion, *viz.*: Christ on the Mount of Olives, The Kiss of Judas, Christ before Pilate, The Flagellation, The Mocking of Christ, and Christ Falling under the Weight of the Cross. A superb example. (*N. Y. Private Collector*)

9 feet 6 inches x 53 inches

From the Cathedral of Pamplona, Spain

Collection of Emil Parès, New York, 1919

1200- From French & Co., Inc., New York

Collection of Commodore Edgar F. Luckenbach, Parke-Bernet Galleries, Inc., 1943

[See illustration]

47. LENGTH OF PEACOCK BLUE AND GOLD CHIFFON LAMÉ

Design of parallel serpentine golden branches bearing delicate foliage. Together with a fragment of plain gold lamé. [Lot.] (*Fish*)

3¾ inches x 31½ inches

2½ yards x 29 inches

48. LENGTH OF APPLE GREEN AND GOLD LAMÉ

Woven with a delicate allover design forming a trellis of interlacing and scrolling leafy branches bearing repeated blossoms. Together with a short length of jade green chiffon velvet. [Lot.] (*Fish*)

3½ yards x 30 inches



[NUMBER 46]

BRONZES AND TERRA COTTA SCULPTURES



[NUMBER 49]

JEAN ANTOINE HOUDON

FRENCH: 1796-1875

(Terra Cotta Statuette)

49. *VOLTAIRE*. Seated elderly figure loosely draped in a robe, his arms resting upon the *fauteuil*; on oblong base signed HOUDON. Dark brown patina. (*N. Y. Private Collector*) *Height 12½ inches*

Note: An old replica, in miniature, of the well-known marble statue of the philosopher-dramatist in the Comédie Française in Paris.

[See illustration]



[NUMBER 50]

JEAN BAPTISTE TUBY

FRANCO-ITALIAN: C. 1635-1700

(Bronze Group)

150-
50. *DIANA WITH HOUNDS*. The goddess, scantily draped in a short robe, and holding up a bow, reclines on a rock at the base of which are two of her hounds; upon the stump of an oak tree at the left hang her cloak and quiver of arrows. Has wood plinth. (N. Y. Private Collector)

Height 13½ inches

Note: Jean Baptiste Tuby was born in Rome, and came to France to work for King Louis XIV. He executed numerous sculptures for Versailles, including statues of Zephyr, Flora, the Chariot of Apollo, etc., and a large lead group for the Trianon. The present group is a contemporary replica from a larger work by the sculptor, who is not known to have executed these small models in his own atelier.

[See illustration]

AUGUSTIN PAJOU

FRENCH: 1730-1809

(Terra Cotta Portrait Bust)

51. *MME. MICHEL SEDAINE, NEE SUZANNE-CHARLOTTE SERIGNY.* Portrait looking to half right of a young woman with charming features, wearing hair dressed high and falling in long curls on either side of the neck; draped in a loose chemise with a broad scarf bound tightly around it and passing over the left shoulder; on *bleu turquin* marble socle. Signed on back PAJOU *fe*, and dated 1781. (*N. Y. Private Collector*) Total height 30 inches

Note: Henri Stein (*vide infra*) writes of the subject as follows: "Suzanne-Charlotte Serigny was twenty-eight years old when she married Michel Sedaine; she was therefore forty-two when Pajou made her portrait, signed: PAJOU *FE* 1781. The bust, in terra-cotta, like that of her husband, is a trifle larger than his. Of an elegant and sober handling, in which is rendered all the distinction of the sitter, it has a great analogy with the bust of Madame Pajou..."

Collection of Eugene Kraemer, Paris

From Duveen Bros., Inc., New York

Paris Salon, 1781, no. 230

000 Recorded in *Collections des Livrets des Anciennes Collections des Salons de 1763 jusqu'en 1800* (Exposition de 1781), Paris, May, 1870, p. 42, no. 230

Recorded in Lady Dilke, *French Architects and Sculptors of the XVIIIth Century*, London, 1900, p. 193

Recorded and illustrated in *Revue de l'Histoire de Versailles*, 1905, p. 119

Recorded in Stanislas Lami, *Dictionnaire des Sculpteurs de l'Ecole Francaise*, Paris, 1911, p. 213

Described and illustrated in Henri Stein, *Augustin Pajou*, Paris, 1912, pp. 60-61

Described in Robert Dell, *The Kraemer Collection* in the *American Art News*, May 17, 1913, p. 2

[See illustration]

FRENCH SCHOOL

XVII CENTURY

(Bronze Group)

375 52. *NEPTUNE AND DOLPHIN.* Nude figure of the bearded god with a drapery swirling over his right shoulder and between his legs, astride the curling body of a dolphin, and holding the staff of a trident, lacking its prongs, in a downward thrust; on lozenge-shaped wave base. Fine dark patina. Has wood plinth. (*N. Y. Private Collector*) Height 20½ inches



[NUMBER 51]

CLAUDE MICHEL (CLODION)

FRENCH: 1738-1814

(Wrought Bronze and Marble Jardiniere)

200 53. *THE ROHAN JARDINIÈRE OF DIONYSIUS*. In the form of an oblong plinth-shaped sarcophagus of *bleu turquin* marble, with pierced gallery in *bronze doré* wrought with alternate anthemion and palmette motives, over a series of bronze bas relief panels separated by male and female caryatids. The longest panel depicts a Bacchanalian festival of fauns, Bacchante and amors sacrificing a goat at the altar of Dionysus, while on the opposite side appears a group of naked amors leading a goat entwined with flowers to the sacrifice; this panel is flanked on either side by smaller reliefs depicting panthers, reared up on their hind legs and devouring grapes; the two ends depict the ass of Silenus with a thyrsus at its side, reclining before a Dionysiac monument, behind which are palm trees with suspended musical trophies; these panels are inscribed *Aevohe Dionysius!* (Hail Dionysus). Between these panels appear the caryatids, which consist of four standing male figures at the corners playing twin pipes, and female figures with naked breasts and holding wine cups, flanking the panels. The marble base is finished with *bronze doré* acanthus and laurel leaf motives. The first panel above mentioned is inscribed: *Son Excellence Monseigneur le Prince de Rohan*.

M. Clodion sc. 1784. (N. Y. Private Collector)

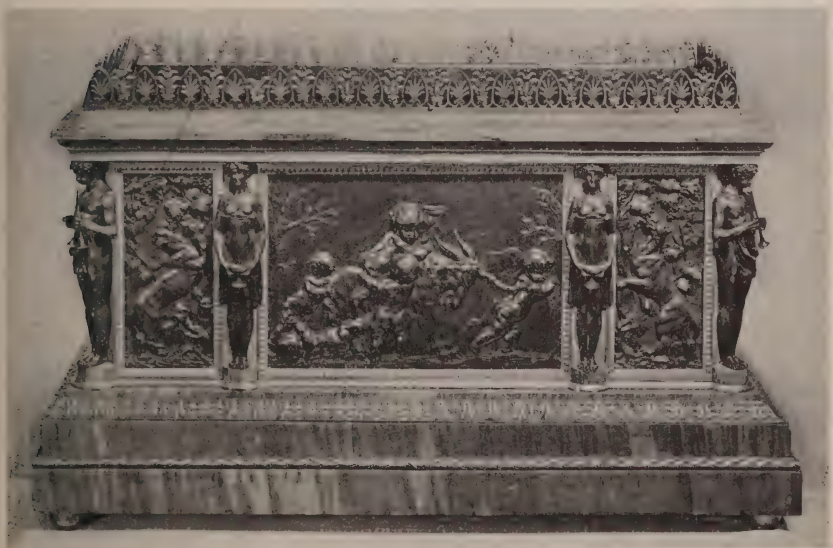
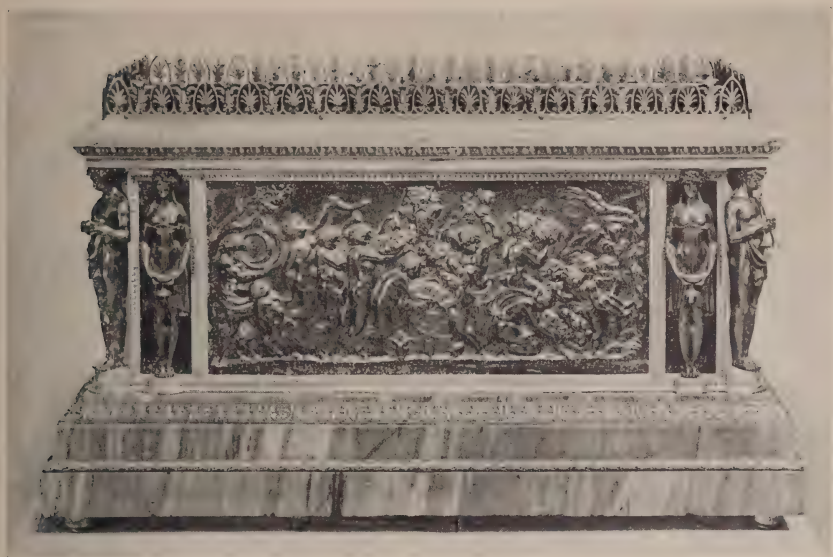
Height 20½ inches; length 33 inches

Note: This masterpiece of the art of the eighteenth century *ciseleur* was executed by Clodion in Paris for the fabulous Cardinal de Rohan, the protagonist of the Affair of the Diamond Necklace. Louis René Edouard, Prince de Rohan-Guéméné, Archbishop of Strasbourg (1734-1803), took holy orders in 1760 and became coadjutor to his uncle Constantine, who then held the Archbishopric, an office filled for half a century by members of the de Rohan family. He joined the Court of Paris and was in 1772-74 on a mission in Vienna; after the death of Louis XV in 1774, he was recalled to Paris and became Grand Almoner, and in 1778 Cardinal; the following year he became Archbishop of Strasbourg, on the death of his uncle. He had been in disfavor with Marie Antoinette since the days of his Viennese mission, and attempted to regain her favor by costly attentions, during which he became the prey of a group of intriguers; the result of this was the famous "affair of the diamond necklace," which precipitated the downfall of the Queen. He was acquitted at the trial in 1786, and in 1789 was elected to the States-General; after the Revolution, he went into exile, and died in 1803 at Ettenheim.

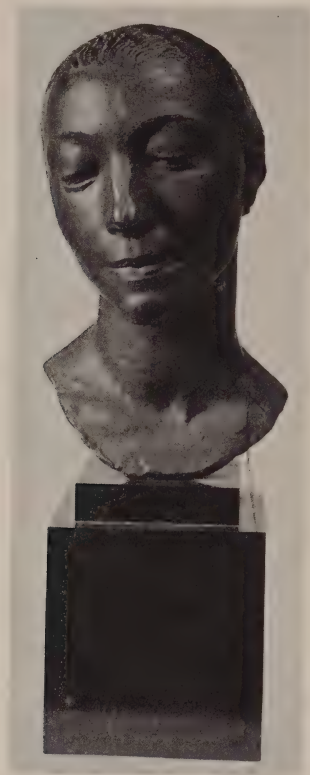
Collection of Cardinal Prince Louis de Rohan (1734-1803), Archbishop of Strasbourg
Collection of J. Pierpont Morgan, New York

Exhibited at the Metropolitan Museum of Art, New York, 1910-15

[See illustration]



[NUMBER 53, TWO VIEWS]



[NUMBER 54]

CHARLES DESPIAU

FRENCH: b. 1875

(Bronze Portrait Bust)

54. *MARIA LAMY*. Portrait with eyes lowered. Signed on back c. DESPIAU. Cast by C. Valsuani; no. 3 of eight casts, executed in 1929. Black Belgian marble plinth. (N. Y. Private Collector) *Total height 22½ inches*

Note: Despiau created two busts of this famous model: one of the two portraits reveals her with eyes open; the present one, with eyelids lowered. Another example of the same head was in the Frank Crowninshield collection, Part 1, no. 64.

From the Brummer Gallery, Inc., New York

[See illustration]

FRENCH SCHOOL

XVII-XVIII CENTURY

(Bronze Bust)

600 55. *DIANA*. Head in the classic style in profile towards the left shoulder, her hair bound with a fillet, the bare shoulders wrapped in a loose ring of drapery; on round griotte marble socle. Fine dark patina. (N. Y. Private Collector)

Total height 22½ inches

From Jacques Seligmann, Paris

FRENCH FURNITURE AND DECORATIONS

56. TWELVE STERLING SILVER BREAD-AND-BUTTER PLATES

Régence Style

130 With shaped border chased with small foliations, the notched rim wrought with four tiny urns. Initialed *A*. (N. Y. Private Collector)

Diameter 6½ inches

57. SILVER COVERED TANKARD WITH BALL FEET

North German, Early XVIII Century

57 Plain cylindrical tankard with domed cover and S-scrrolled handle, surmounted by a reeded ball finial; on three matching reeded ball feet joined to the body by strapwork cartouches. (N. Y. Private Collector)

Height 7½ inches

58. CHINESE GLAZED AND PARCEL-GILDED POTTERY STATUETTE OF KUAN YIN

Ming

210 Squatting figure of the goddess with gilded face and breast, wearing a mantled turquoise blue robe with nasturtium brown hood carried up over the high coiffure; the robe is edged in aubergine, and her breast decked with jewels. Small repairs. (Fish)

Height 16 inches

59. CELADON PORCELAIN CLUB-SHAPED VASE WITH PEONY DECORATION

K'ang Hsi

100 Cylindrical *rouleau* vase with neck lightly molded with a single ring, and projecting lip; body molded in delicate relief with swelling stems of peony blossoms and leafage under a light sea green glaze. (N. Y. Private Collector)

Height 17½ inches

60. LOUIS XVI SÈVRES BISQUE PORCELAIN GROUP, MODELED BY BOIZOT AND LE RICHE

Circa 1780

200 La Toilette. Depicting a young lady in negligée, attended by a gallant seated in a chair beside her, and with a maid playing with two children at her left side, sitting at her *table de toilette* as her hairdresser sets her coiffure; behind the drapery of the dressing table is a poodle seated on its sleeping box; under her chair crouches a cat. Some repairs. On oval wood base simulating *bleu turquin* marble. (N. Y. Private Collector)

Length 12 inches

See Bourgeois and Lechevallier-Chevignard, *Le Biscuit de Sèvres*, fig. 577

[See illustration on the following page]



[NUMBER 60]

[NUMBER 61]

61. LOUIS XVI SÈVRES BISQUE PORCELAIN GROUP, MODELED BY LE RICHE

Circa 1775

800 L'Amour Caressant la Jeunesse. A young nymph draped only about the loins, leaning against a rock and holding a wine cup in her right hand, her left arm around a little amor, who reaches up to embrace her; the rock is garlanded with a wreath of roses, which is supported at the rear by an eagle with spread wings grasping a thunderbolt; the wine ewer stands upon the rock within the trailing garland. Has Genoese crimson velvet stand. (*N. Y. Private Collector*)

Height 12½ inches

See Bourgeois and Lechevallier-Chevignard, *Le Biscuit de Sèvres*, fig. 23

[See illustration]



[NUMBER 62]

62. LOUIS XIV RED TORTOISE-SHELL BRACKET CLOCK, MOUNTED IN BRONZE DORÉ

Gilles Martinot, Paris, circa 1670

Quadrangular arched case with glazed front and sides and domed pediment, all veneered with red tortoise shell and lavishly mounted in *bronze doré*, as follows: the pediment surmounted by a plinth with finial figure of a naked amor playing a lute, the canted pilasters with sheathed male and female caryatids upholding arched cornices with four flaming urns at the angles, the apron applied with foliated strapwork and enclosed by buttress-form feet applied with leaf scrollings. The dial is also of gilded bronze, with blue and white enamel cartouche-shaped numerals surrounding a medallion chased with a grotesque mask and two *adossés* harpies; below the dial is a *bronze doré* bas relief group of two nude figures of male prisoners, manacled together and seated in the midst of a military trophy. Two small enamel plaquettes below the dial are inscribed *Gilles Martinot à Paris*. (N. Y. Private Collector)

Height 27 inches

[See illustration]



63. LOUIS XVI BRONZE DORÉ PENDULE, INSET WITH ENAMEL MINIATURES BY COTEAU

Nicolas Sotiau, Paris, circa 1785

Quadrangular vitrine case in *bronze doré*, the corners beautifully chiseled with a border of oval anthemion and floral medallions, the case framed with rods encircled by spiral ribbon motives; the dial in white enamel with maker's name, and exquisitely painted with a ring of tiny oval enamel medallions depicting the signs of the Zodiac, by Coteau, linked by 'jeweled' cabochons of colored enamel; beneath the dial is a *bronze doré* bas relief appliqué handsomely wrought with a festooned drapery hung from *adossés* sphinxes; the base molding chiseled with a border of acanthus foliage enclosing tiny pendants of mistletoe. The pendulum terminates in *adossés* garlanded Medusa heads. On *griotte* marble plinth. (N. Y. Private Collector)

Height 17½ inches

Note: Nicolas Sotiau, an excellent horologist of the reign of Louis XVI, was received master in Paris in 1782, and died in 1791. Timepieces by him, according to Baillie, are in Windsor Castle, the Palace of Versailles, and the Quai d'Orsay. The ormolu and enamel work are of meticulously fine quality.

From Jacques Seligmann, Paris

[See illustration]



64. LOUIS XV SÈVRES BISQUE PORCELAIN STATUETTE, MODELED BY FALCONET,
WITH PORCELAIN PLINTH

Circa 1770

La Baigneuse. Graceful nude standing figure of a nymph bending slightly forwards, and dropping from her body a drapery which falls over a pedestal upon which her left hand rests, her right holding the end of the drapery; against the pedestal is growing a cluster of reeds; incised below with monogram *LB*. On a fine original Sèvres circular plinth in fluted white porcelain picked out in royal blue and gold; with age crack; date letter underfoot of 1770. Has vitrine. (*Fish*)

Height 17½ inches

From Bensimon, Paris

See Bourgeois and Lechevallier-Chevignard, *Le Biscuit de Sèvres*, fig. 91

[See illustration]

65. LOUIS XVI SCULPTURED STATUARY MARBLE PENDULE, ATTRIBUTED TO ETIENNE MAURICE FALCONET *Joseph Revel, Paris, circa 1775*

Drum clock with white enamel dial set into a marble rock flanked by the standing figures of a scantily draped youth and a maiden; he leans towards her in a tender embrace. The nymph is draped in a classic robe caught up above the knees and held in her left hand, her right arm resting across the clock case. On bow-fronted plinth with a sunk frieze ornamented with a beautiful appliqué of running leaf scrolls embellished with grapevines, the lower edge of the plinth furnished with an ormolu rope molding; on four small *toupie* feet. Dial inscribed *Revel au Palais Royal*. (N. Y. Private Collector) *Height 17 inches*

4900- *Note:* This very important clock, the sculpture of which is identifiable with the work of Falconet and his atelier, is by the distinguished horologist Joseph Revel, who worked in the Palais Royal c. 1775-90, becoming master in 1789. A marble column clock by him is in the Petit Palais, and other timepieces in the Conservatoire des Arts et Métiers, Paris, and in the National Museum, Stockholm.

Collection of J. Pierpont Morgan, New York

From Duveen Bros., Inc., New York

Exhibited at the Metropolitan Museum of Art, New York, 1910-15

[See illustration]



[NUMBER 65]

66. PAIR LOUIS XVI SÈVRES PORCELAIN PLAQUES, AFTER DAVID TENIERS THE YOUNGER, PAINTED BY DODIN *Dated 1776*

Delightful genre scenes, one depicting a game of bowls, with five players outside a group of thatched cottages, while other boors and women and children around a table laden with food, look on, a lane winding in the middle distance; the other, a country dance with a young couple dancing to the music of a *cornemuse* played by a man standing on a barrel before a cluster of thatched cottages, with two lovers on a bench at the left, and a white goat and figures of older boors at the right. Mark: crossed Ls and Y, date letter of 1776, with the painter's initial K, and inscribed: *Dodin, 1776*. One skillfully repaired. In beautiful carved and gilded frames of the period, with egg-and-tongue borders, and crested by a ribbon bowknot hung with elegantly carved floral swags. (*N. Y. Private Collector*) 10 x 13 inches

1400- Collection of J. Pierpont Morgan, New York

From Duveen Bros., Inc., New York

Exhibited at the Metropolitan Museum of Art, New York, 1910-15

[See illustration]



[NUMBER 66]

67. FAMILLE VERTE PORCELAIN OVIFORM DRAGON VASE

K'ang Hsi

Slender ovocylindrical body with incurvate neck, enameled in the K'ang Hsi five colors with two four-clawed dragons disputing the flaming jewel before a background of imbricated waves in *rouge de fer*; the shoulder diapered in green, with four reserves of scholar's implements, the neck enameled with Shou medallions and an ornamental collar of lotus. Repaired. (N. Y. Private Collector)

Height 18 inches

68. EMPIRE CHASED BRONZE DORÉ THREE-SECTION MIRROR PLATEAU

French, circa 1805

Square centre section and two rounded end sections, with handsomely chiseled laurel wreath rim, the gallery in the form of a continuous garland of grapes and foliage interrupted by garlanded trophies of Music; on eight plinth supports. (Mass. Private Collector)

Total length 7 feet; width 25 inches

69. COLLECTION OF THIRTY-EIGHT INDIAN MINIATURES

Consisting of six oval portrait miniatures depicting Shah Jehan and Mumtaz Mahal, and others of the Mughal rulers, an oblong central miniature and thirty-one oval miniatures of famous examples of Indian architecture, including the Taj Mahal, the Great Mosque of Delhi, Palaces at Udaipur, Agra, Benares, etc., and historic ruins. Mounted on black velvet, in single frame. (R. I. Private Collector)

70. PAIR SÈVRES BISQUE PORCELAIN GROUPS, AFTER BOIZOT

L'Amour et la Volupté, and *La Nympe Amoureuse*. One depicting the nude standing figure of a nymph holding a garland, and looking lovingly down at a naked amor perched on a pile of rocks; the other a nude standing nymph holding a bow, with her left arm about Cupid, who kneels upon a rock grasping a torch, a quiver lying on the ground. Late cast examples. Have Genoese crimson velvet stands. (N. Y. Private Collector)

Heights 13¼ and 13½ inches

[See illustration facing page 36]

71. PAIR SÈVRES BLEU DU ROI AND GOLD PORCELAIN COVERED VASES WITH PAINTED DECORATION, MOUNTED IN BRONZE DORÉ

Tall-necked ovoid vase and cover, glazed royal blue with borders of gilded decoration, and oval reserves beautifully painted with amoristic scenes in the manner of Boucher, the reverse with bowknotted and garlanded musical trophies; mounted in *bronze doré* with female mask loop handles, rims, finial, and base. Small repair to cover. (Crawford)

Height 19½ inches

72. LOUIS XV ROUGE BRÈCHE MARBLE AND BRONZE DORÉ ANNULAR URN CLOCK

Marble urn rimmed with annular clock dials, on square base, and with bell-form cover having gourd finial; mounted with *bronze doré* rims, cattail sprays, dolphins, and two handles in the form of a triton and nereid with bifurcate dolphin tails and grasping tridents. (Mass. Private Collector)

Height 29 inches



[73]

[75]

[73]

700.

73. PAIR SÈVRES BLEU DU ROI AND GOLD PORCELAIN COVERED VASES WITH PAINTED DECORATION, MOUNTED IN BRONZE DORÉ

Tall ovoid vase and domed cover in royal blue porcelain with gilded decoration, enclosing two large reserves: the obverse depicting Mars and Venus, and Europa and the Bull, both with attendant amors, signed E. Grisard, the reverse, romantic park landscapes with classic architecture and winding streams. Richly mounted in *bronze doré*, including festooned scroll handles. One cover repaired. (Crawford)

Height 44 inches

[See illustration]

74. PAIR SÈVRES BLEU DU ROI AND GOLD PORCELAIN COVERED VASES WITH PAINTED DECORATION, MOUNTED IN BRONZE DORÉ

Type of the preceding, but smaller, with *bronze doré* satyr-head handles. The reserves painted with amorous scenes after Huet, signed G. Poitevin, and bouquets of garden flowers. (*Crawford*)

Height 25½ inches

75. SÈVRES BLEU DU ROI AND GOLD PORCELAIN COVERED COMPOTIER WITH TENIERS DECORATION, MOUNTED IN BRONZE DORÉ

Bowl and cover glazed royal blue, with gilded decoration of foliated strapwork, etc., the body with three reserves handsomely painted with 'Teniers' scenes of Flemish boors, signed Moreau, the cover with a reserve border of birds perched on leafy branches upon a white glaze; lavishly mounted in *bronze doré* with three winged caryatid handles, pinecone finial, and draped and scrolled tripod base. (*Crawford*)

Height 27 inches

[See illustration on the preceding page]

76. PAIR RÉGENCE CARVED BEECHWOOD CANED FAUTEUILS

French, Early XVIII Century

Cane seat and square arched back, the crowning rail carved with a shell motive enclosed by scrolling leafage; open serpentine leaf-carved arms and supports, carved and valanced front rail matching the crowning rail; on acanthus-carved slightly cabriole legs with scrolled X-stretcher. Frames restored. (*N. Y. Private Collector*)

77. LOUIS XV CARVED WALNUT AND CRIMSON SILK DAMASK BERGÈRE

French, XVIII Century

Cartouche-shaped molded back carved with a lotus cresting, closed and molded arms with armpads, flower-carved cabriole legs, the front rail carved to match the crowning rail. Covered in antique crimson silk and damask brocatelle, worn, with loose seat cushion. Legs repaired. (*Leslie*)

Collection of Countess de la Béraudière, New York, 1930

78. RÉGENCE CARVED BEECHWOOD CHEVAL SCREEN IN SEVENTEENTH CENTURY NEEDLEPOINT

Needlepoint panel with *tête de nègre* ground worked in brilliant colors with fantastic foliations with *petit point* figures of *affrontés* peacocks, a butterfly, a legendary animal, and a Chinese youth and two ladies playing musical instruments; shell-and-leaf carved trestle frame of modern date. (*Hanna*)

Height 42 inches; width 28 inches



[NUMBER 79]

213 -

79. RÉGENCE CARVED WALNUT AND AUBUSSON TAPESTRY BERGÈRE

French, XVIII Century

Arched and molded horseshoe back with carved floral cresting, armrests resting upon molded serpentine frontal supports; valanced and flower-carved front rail, molded and carved cabriole legs. Back and loose seat cushion in Louis XVI Aubusson tapestry depicting oval medallions of blossoms and floral garlands in a celadon ground. An important example. (*Leslie*)

Collection of Georges Hoentschel, Paris

Collection of Countess de la Béraudière, New York, 1930

[See illustration]

80. RÉGENCE CARVED WALNUT AND SILK LAMPAS WING BERGÈRE

French, Early XVIII Century

Deep back with valanced crowning rail, high molded wings, closed sides and the seat, covered in crimson and pale green satin lampas woven with large blossoms and foliage clusters; valanced rail centred with a small shell carving, cabriole legs carved with leaf pendants at the knees. (N. Y. Private Collector)

500 Collection Guerin, Biarritz

A Régence Carved Walnut Salon Suite

[Nos. 81 to 84]

81. FOUR RÉGENCE CARVED WALNUT AND SILK LAMPAS FAUTEUILS

French, Early XVIII Century

1760 Cartouche-shaped molded back carved with rocaille foliage at the shoulders and crested with a small cartouche carved with a floral device; open curved arms on leaf-carved and scrolled supports, molded rails centred with a carving matching that of the crown; on molded cabriole legs carved with leaf devices at the knees. Back panel, seat and arm-pads covered in rose and green silk lampas of the period, patterned with large foliage motives, and worn, as is the case with the covering on the remainder of the suite. Natural wood finish, originally painted or gilded. (N. Y. Private Collector)

Collection Guerin, Biarritz

[See illustration of two]

1760 82. FOUR RÉGENCE CARVED WALNUT AND SILK LAMPAS FAUTEUILS

French, Early XVIII Century

Similar to the preceding. (N. Y. Private Collector)

Collection Guerin, Biarritz

83. FOUR RÉGENCE CARVED WALNUT AND SILK LAMPAS FAUTEUILS

French, Early XVIII Century

1760 Similar to the preceding. (N. Y. Private Collector)

Collection Guerin, Biarritz

84. RÉGENCE CARVED WALNUT AND SILK LAMPAS CANAPÉ

French, Early XVIII Century

En suite with the preceding. (N. Y. Private Collector)

Length 7 feet

Collection Guerin, Biarritz

[See illustration]



[NUMBERS 81 AND (ABOVE) 84]

85. LOUIS XVI ACAJOU CONSOLE-DESSERTER, FINELY MOUNTED IN BRONZE DORÉ BY GOUTHIERE *Jean-Henri Riesener (M. E. 1768) ; French, XVIII Century*
 Demi-cartouche-shaped top of *bleu turquin* marble with pierced gallery, conforming frieze with a straight long drawer, enclosed by serpentine drawers in the returns pivoting on hinges; on round fluted columnar legs enclosing a galleried marble tablet (repaired) similar to the upper one, and edged with a *bronze doré* drapery festoon motive; round fluted and tapering feet. Richly mounted in *bronze doré*, by Gouthière, the frieze drawers with a running design of foliated leaf scrollings with flowers and vines, enclosed within ornamental borders, together with panels of nulling upon the stiles and dies, and enhanced with flutings. (N. Y. Private Collector)

Height 38 inches; length 57 inches

Note: This important *desserte*, though apparently unsigned, is unquestionably the work of the celebrated *ébéniste* Jean-Henri Riesener, and the mounts are by his contemporary and brother-artist, the *ciseleur* Gouthière. Jean-Henri Riesener (1734-1806), the most famous of all French eighteenth century *ébénistes*, passed master in 1768; he began his career at an early age in the *atelier* of Jean François Oeben, whose widow he married four years after Oeben's death. All the society of his day patronized him, and he executed many beautiful pieces for Marie Antoinette, destined for the Château of St. Cloud, but the Revolution caused his ruin, and he died almost destitute at the age of 71. He is represented by examples in the Louvre, the Petit Trianon, Buckingham Palace, and numerous important private collections.

Collection of Mme. Charles Lelong, Paris

From Duveen Bros., Inc., New York

[See illustration]



[NUMBER 85]

SÈVRES BISQUE PORCELAIN GROUPS: NUMBER 70



[NUMBER 86]

86. LOUIS XVI INLAID ACAJOU AND TULIPWOOD OCCASIONAL TABLE, INSET WITH SÈVRES PORCELAIN

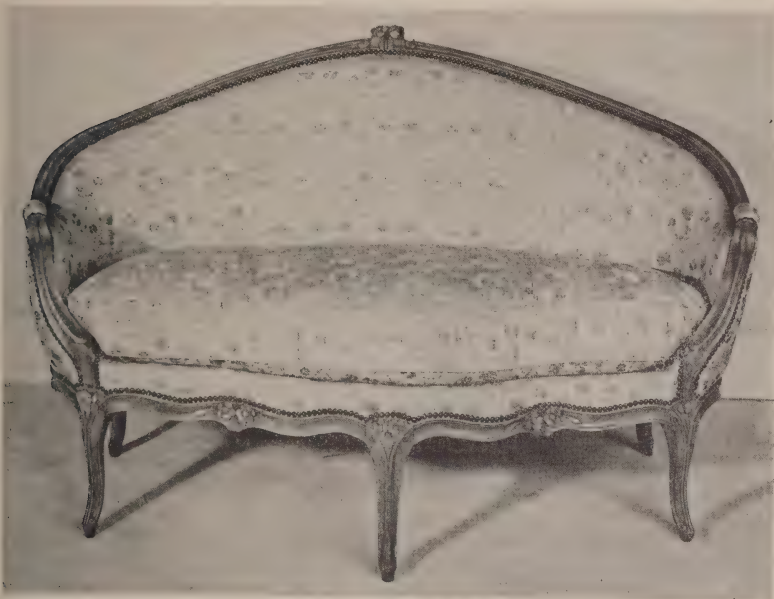
French, XVIII Century

Circular top composed of a plaque of white Sèvres porcelain of the period, superbly painted with a nosegay of roses, poppies, peonies, cornflowers, and other garden flowers, within a border of floral festoons, the whole enclosed by a pierced gilded bronze gallery; crossbanded frieze containing a single drawer and applied with ornamental *bronze doré* border moldings and a central band of chain guilloche; on round tapering legs inlaid with mock flutings and having egg-and-tongue molded *bronze doré* capitals and plain shoes. (*Fish*)

Height 29½ inches; diameter 18½ inches

Note: An important table of the highest elegance, dating from about 1780-85, and distinguished by the classic restraint of the design, which suggests the work of an *ébéniste* like F. I. Pabst; and the beauty of the porcelain top, which is finely preserved.

[See illustration]



[NUMBER 87]

572 87. LOUIS XV CARVED WALNUT AND OYSTER WHITE SILK BROCADE CANAPÉ

French, XVIII Century

Small horseshoe sofa with arched and molded back centring a beautifully carved floral cluster, the ends with tiny armpads and curving inwards at the front; on flower-carved molded rails and cabriole legs. Back and seat cushion covered in handsome Louis XV white silk floral brocade of the period. Frame in wood of light natural finish. (N. Y. Private Collector)

Length 54 inches

[See illustration]

270 88. PAIR CARVED WALNUT TALL-BACK ARMCHAIRS IN SEVENTEENTH CENTURY FLEMISH TAPESTRY

Upright backs, outcurved open arms, and the seats covered in verdure tapestry, one with a plumage bird, the other woven with baroque landscape cartouches and a lion mask. Voluted arm supports and front legs and stretchers. blocked and turned rear legs and H-stretcher. (Hanna)

89. PAIR CARVED WALNUT AND MILLEFLEURS TAPESTRY TALL-BACK ARMCHAIRS

Flemish XVII Century Style

170- Back and seat in modern *millefleurs* tapestry woven with floral sprigs and a perched pheasant, in colors in a dark blue ground, and trimmed with multicolored fringe. Downcurved voluted arms and supports, and scrolled and voluted legs and stretchers. (Hanna)

90. CARVED CHESTNUT AND FLEMISH VERDURE TAPESTRY TALL-BACK ARMCHAIR

70- Frame of the type of the preceding, and very similar in detail; the back and seat in early nineteenth century verdure tapestry with exotic plumage birds. (Hanna)

91. LOUIS XV CARVED WALNUT AND CRIMSON SILK DAMASK DUCHESSE

French, XVIII Century

1000- In two parts. Serpentine molded and arched head and low foot, each simply carved with a floral cresting; head downcurving into molded arm supports with armpads, valanced rails carved with blossoms, on flower-carved cabriole legs. Covered in fine old crimson silk damask, with two loose seat cushions. (Leslie) Length 6 feet 6 inches
Collection of Countess de la Béraudière, New York, 1930

[See illustration]

93. WALNUT BABY GRAND PIANO

Steinway & Sons, New York

1000- Serial no. 269,028. Plain case with square tapering legs. (N. Y. Private Collector)
Length 5 feet 6 inches

94. HENRI IV RICHLY CARVED WALNUT CHAIRE *Burgundian, Late XVI Century*

200- Stall with high paneled back, elaborately carved with a frieze of fruit swags centring a mask, above a panel of armor and a species of portico ornament, with mascaron pilasters supported on rams' heads and enclosing a cluster of fruit; the whole between tall stiles boldly carved with male and female sheathed caryatids. Open plantain-leaf carved arms with ram's-head terminals, panel seat with crimson damask loose cushion, on pilastered frontal supports carved with grotesques. (N. Y. Private Collector)

Total height 6 feet 5 inches

Collection of Clarence H. Mackay, New York



[NUMBER 91]



[NUMBER 95]

95. PAIR RÉGENCE CARVED WALNUT STATE CHAIRS IN SEVENTEENTH CENTURY NEEDLEPOINT

280 Canted upright back, seat and armpads in needlepoint, worked with strapwork cartouches in fawn, cherry red, and sky blue, enclosing *petit point* figures of lovers making music in a garden, a stag-hunting party, and pairs of fowl. Leaf-carved walnut arm supports and reverse-scrrolled legs with curved X-stretcher. One needlepoint seat of later date. (*Hanna*)

[See illustration]



[NUMBER 96]

96. SÈVRES PORCELAIN, BRONZE DORÉ AND PEDESTAL TABLE, WITH PORTRAIT
MEDALLIONS OF THE FRENCH COURT

French, XIX Century

Circular top inset with a large round porcelain plaque depicting Louis XVIII in court robes, by E. Grisard after Callet; surrounded by a *bronze doré* rim chiseled with foliage and enclosing eighteen oval porcelain medallions, viz., seventeen portraits of court beauties, and the royal arms of France. On ebonized pedestal lavishly mounted with *bronze doré* foliage, on three acanthus-voluted *bronze doré* console supports hung with floral swags. (Crawford)

Height 32 inches; diameter 31 inches

[See illustration]

97. LOUIS XVI ACAJOU CENTRE TABLE, MOUNTED IN BRONZE DORÉ

Oblong top in *brèche violette* marble with plate glass cover, frieze applied in *bronze doré* with wave scrolls and rosetted dies, centring two small bas reliefs of sportive putti; on square tapering legs applied with floral pendants. (*Conn. Private Collector*)

Height 29½ inches; length 43 inches

98. UPHOLSTERED SOFA IN SEVENTEENTH CENTURY GROS POINT

Low rectangular sofa with overstuffed back and sides, and seat cushion, all covered in antique *gros point* worked with bold clusters of fantastic blossoms, fruit, and foliage in bright colors in a *tête de nègre* ground, finished at seat rail with tasseled fringe; on voluted feet. (*Hanna*)

Length 6 feet 9 inches

99. LAQUÉ AND PARCEL-GILDED BEDSTEAD WITH DECORATED SATINWOOD PANEL

Louis XVI Style

With low carved and parcel-gilded foot posts, the arched headboard with spiraled border crowned with a bowknot and inlaid with radial strips of satinwood painted with floral and drapery festoons and a pendent medallion of amors. With side rails only. (*Leslie*)

Height 52 inches; width 40 inches

100. RESHT APPLIQUÉ EMBROIDERY FIVE-FOLD SCREEN *Turkish, XVIII Century*

Worked in applied colored flannels on a gray linen ground with scrolled prayer arches, each containing an urn of gaily colored flowers; with clusters of blossoms in the spandrels, and enclosed by borders of blue strap scrollings and floral clusters in colors. Shows wear. (*N. Y. Private Collector*)

Height 55½ inches; length 14 feet

101. SET OF FOUR CARVED WALNUT TALL-BACK SIDE CHAIRS IN THE MANNER OF DANIEL MAROT

William and Mary Style

Tall arched back with scrolled uprights and gadrooned urn cresting, enclosing a beaker-form splat elaborately carved and pierced with imbrications, husk pendants, leaf scrolls and drapery; slip seat in green and buff *ciselé* velvet; leaf-carved paw-foot cabriole front legs with elaborate scrolled H-stretcher and frontal apron matching the back. (*Hanna*)

102. LOUIS XVI GILDED SIDE CHAIR IN CHAMPAGNE YELLOW SILK BROCADE

Italian, Late XVIII Century

Oval back with Gesso border of husk motives, circular slip seat, on square tapering legs paneled and embellished with husk drops. Seat and back panel in pale yellow silk brocade, worn. Underframing reconstructed. (*Leslie*)

103. GEORGIAN BURNISHED STEEL AND BRASS SERPENTINE-FRONT FIRE GRATE

Serpentine grate with arched backplate, and pendent frieze of openwork brass rococo scrollings; curving into two burnished steel columns with brass lemon finials. (N. Y. Private Collector)

Height $28\frac{1}{2}$ inches; length $30\frac{1}{2}$ inches

104. PAIR BRONZE STATUETTES OF CORNEILLE AND MOLIÈRE

Robed and cloaked seated figures of the French dramatists, each with tablet and quill, the latter with a heap of books at his feet; each on round base inscribed with name and dates, on circular granite plinth with *bronze doré* base. (Mass. Private Collector)

Total heights 21 and $21\frac{1}{2}$ inches

105. PAIR SÈVRES BLEU DU ROI AND GOLD PORCELAIN COVERED VASES WITH PAINTED DECORATION, MOUNTED IN BRONZE DORÉ

Tall slender ovoid vase, the incurvate neck and base in royal blue porcelain encrusted in gilding with rococo cartouches and foliations; the body painted with an elaborate landscape scene with large figures of two lovers in Louis XV costume, signed Poitevin; *bronze doré* leaf-scrolled handles and base mounts. One cover replaced in enameled metal. (Crawford)

Height $41\frac{1}{2}$ inches

106. EMPIRE CHASED BRONZE DORÉ FIGURAL CANDELABRUM CENTREPIECE

French, XIX Century

Coronet of acanthus leaves supporting fourteen leaf-scrolled arms for candles; upheld by three canephoroi sheathed from the waist in acanthus leaves, on chamfered triangular plinth applied with rosetted volutes and urns of fruit. A few imperfections. (Mass. Private Collector)

Height $26\frac{1}{2}$ inches

107. PAIR SÈVRES BLEU DU ROI AND GOLD PORCELAIN COVERED VASES WITH PAINTED DECORATION

Slender tall-necked ovoid vase with cover, glazed royal blue and modeled with gilded leaf-scrolled handles; oval reserves painted on the obverse with amorous scenes, signed C. Velly, the reverse with misty spring landscapes; *bronze doré* mounts. (Crawford)

Height 26 inches

TAPESTRIES

108. FLEMISH RENAISSANCE TAPESTRY PANEL

Late XVI Century

Depicting a procession led by a Roman general in a chariot, followed by a long winding line of prisoners and soldiers bearing booty, in a wooded landscape; a group of larger figures of captives in the left foreground. (Mary Owen Borden Memorial Foundation)

7 feet 6 inches x 5 feet 6 inches



[NUMBER 109]

109. LOUIS XVI AUBUSSON TAPESTRY

Late XVIII Century

L'ARBRE DE MAL. Depicting a youth holding a wreath, and a young girl in Louis XVI costume with tight-waisted bodice, *échelle*, and apron, dancing around a maypole to the music of a flageolet played by a young girl in blue, who is standing in the left foreground; the glade is surrounded by russet trees, and the whole frame by festoons of fringed rose-colored draperies entwined with sprays of flowers, in a tan border. (Crawford)

5 feet 10 inches x 6 feet 9 inches

[See illustration]



[NUMBER 110]

650

110. LOUIS XVI AUBUSSON TAPESTRY

Late XVIII Century

LE JEUNE OISELEUR. Depicting a youth in a blue jacket seated side by side with a young girl in white bodice and golden yellow skirt, in a glade of russet undergrowth and blasted trees, a thatched farmhouse visible in the left middle distance, and a village perched on a cliff at the right. The youth holds a rope attached to a decoy, and birds are fluttering down to be caught on lined threads. Frame border, resembling the preceding, of festooned rose draperies garlanded with floral swags in a tan ground. (Crawford)

5 feet 10 inches x 7 feet 9 inches

[See illustration]



[NUMBER III]

III. FLORENTINE ALLEGORICAL TAPESTRY

Early XVII Century

Depicting the full-length figures of a nymph in white robes and dark red draperies, pouring a stream of water from a golden ewer into a chalice, in the foreground of a landscape, between stone columns; ecru border of 'Romaine' portrait medallions, caryatids with intertwined tails, and other grotesques, foliage and fruits, the upper border centred with a coat of arms with putto supporters. Trimmed below with fringe. (Mary Owen Borden Memorial Foundation)

9 feet 7 inches x 6 feet

[See illustration]



[NUMBER 112]

112. TOURNAI GOTHIC MILLEFLEURS TAPESTRY WITH FIGURES AND ANIMALS

Circa 1500

Woven with serpentine mounting branches of crimson carnations, canterbury bells, blue forget-me-nots, and other blossoms, with shaded bluish green foliage, and two large figures—at left a lady in crimson garment holding a pet lap-dog on her left arm, at right a noble youth in blue tunic and plumed red hat, carrying a falcon on his right wrist, his sword in his left hand, at his feet a hound; in the foreground appears a fabulous spotted female animal, and here and there small animals and fowl. Border woven with an undulating vine of leafage and blossoms, the two side borders being restorations. The whole is woven on a dark blue, almost black, ground, which shows some restorations. (*Hanna*)

9 feet 4 inches x 11 feet

[See illustration]

113. BRUSSELS TAPESTRY

Circa 1700

SANCHO PANZA TOSSED IN A BLANKET. In the left foreground a mansion, from the balcony of which two noble figures look down on the scene below. Five lusty retainers are tossing the hapless Sancho on a peacock green blanket as ladies and nobles look on from all sides; of the four figures at the right, a richly dressed youth and lady in hunting costume are reclining upon the grass. Extensive prospect at right of wooded landscape with a winding stream, and houses and castles in the sunshine; the figure of Don Quixote, with leveled spear and spurring on his horse, is seen galloping towards the group in the foreground. Particolored tan and ivory border with a running frame design of foliated strapwork in shades of blue, rose and mauve. Woven in choice wools, lavishly highlighted in silk. (*Crawford*)

9 feet 4 inches x 14 feet 10 inches

[See illustration]

114. BRUSSELS VERDURE TAPESTRY

Early XVIII Century

Vista of a mountainous landscape drenched in sunlight, with a round turret upon an eminence and glimpses of dwellings beyond an aqueduct; at either side trees in yellowish green foliage, a heron perched upon a branch at right. In the foreground upon the shore of a stream stands another heron amid flowering shrubs. Particolored brown and tan borders of later date, woven with a floral garland entwined with bowknotted blue ribbons, amid which are small perched birds. (*Hanna*)

9 feet 3 inches square

115. FLEMISH VERDURE TAPESTRY

XVII Century

Vista of richly wooded country, with the houses and church of a village in the middle distance, and a crane wading in a stream in the foreground spanned by an arched bridge; at left is seen a fox carrying off a dead partridge. Brown border woven with bowknotted floral swags and pendant bunches of fruit and grapes, together with urns of blossoms, and strapwork cartouches enclosing miniature landscape vignettes. Some repairs. (*N. Y. Private Collector*)

10 feet 4 inches x 12 feet 9 inches

116. OUDENAARDE VERDURE TAPESTRY

Circa 1700

Depicting a cock and hen on a green knoll in the left foreground, in wooded country with a stream winding through an arched stone bridge at the centre; particolored *tête de nègre* and tan floral border with figures of birds and small cartouched vignettes. (*Mary Owen Borden Memorial Foundation*)

9 feet 2 inches x 13 feet 6 inches

AUBUSSON, SAVONNERIE AND ORIENTAL RUGS

117. CHARLES X AUBUSSON RUG

Circa 1830

Light chestnut field centred with a small rosette medallion encircled by a garland of roses, with four sprays of roses at the corners; simple champagne yellow floral border. (*Washington, D. C., Private Collector*)

8 feet 2 inches x 6 feet 6 inches

118. SOUMAK RUG

Tapestry-woven pileless rug, displaying three dark blue scalloped lozenge medallions and four pairs of serrated octagons, amid scattered geometrical ornament including 'tarantula' and latchhook devices, and quaint animal and human forms, dies, etc., in brilliant colors on a scarlet field; *tête de nègre* geometrical chain border. (*N. Y. Private Collector*)

11 feet 6 inches x 6 feet 7 inches



[NUMBER 113]



[NUMBER 119]

119. CHARLES X AUBUSSON CARPET

Circa 1825

Champagne yellow field centred with a large round late Empire medallion with borders of roses and violets, surrounding a central deep pink lotus rosette; frame border composed of masses of marguerites in different colors. Has apparently been reduced. (Washington, D. C., Private Collector)

9 feet 3 inches x 8 feet 10 inches

[See illustration]

120. CHINESE RUG

Beautiful salmon pink field woven in light and dark blue, old gold, and ivory with eight symmetrically disposed peony and lotus roundels amid scattered branches and sprigs of the blossoms, butterflies, and jardinières; salmon pink peony border with inner fret and 'pearl' borders. (Hanna)

11 feet x 7 feet 11 inches



[NUMBER 121]

400- 121. HEREKE SILVER-WOVEN SILK HUNTING RUG

Woven in minute detail with mounted huntsmen with spears and swords pursuing ibex and other game in a wooded landscape, the figures repeated in reverse upon either side of the terra cotta pendent arabesque medallion; at the spandrels of the field are olive green arabesque segments; the design in old gold, green, tan, coral, and brown, is voided in a ground of silver threads. Terra cotta border woven with figures of winged angels robed in green and old gold, within trailing branches with perched birds; between old gold guards of lotus masks and plaquettes, those of the outer guard enriched with silver. (Mass. Private Collector)

8 feet 10 inches x 6 feet

[See illustration]



[NUMBER 122]

122. KIRMAN MEDALLION CARPET

Cartouche-shaped ivory field overlaid by a celadon medallion supporting a deep blue cusped octafoil with pendants, and with harmonizing rose and ivory spandrels, the whole bearing a close design of symmetrical trailing floral branches; ivory floral border between deep blue lotus-pattern guards. (*Hanna*) 10 feet 9 inches x 8 feet 7 inches

[See illustration]



[NUMBER 123]

850 -

123. SAVONNERIE RUG

Strié black field woven with a shaded tobacco brown medallion of rococo blue acanthus, with heart-shaped anthemion palmettes outlined by rose-colored foliage, and garlanded. Tobacco brown border patterned with a rosetted frame with blue gadroons, the large rosette cartouchea at the corners enclosed within rose-colored acanthus. (N. Y. Private Collector)

10 feet x 9 feet 6 inches

[See illustration]

124. KIRMAN MEDALLION RUG

500 Cartouche-shaped blue field almost buried beneath a scalloped lozenge-shaped arabesque medallion in olive, tan, ivory and rose, and with rose spandrels bearing looped and interlacing green branches; the whole woven with branches of lotus, peony, carnation and other blossoms, and clusters of red roses; olive floral border with two pairs of lotus-pattern guards. (*Hanna*) 11 feet 6 inches x 8 feet 10 inches

125. MESHED KHORASSAN HERATI RUG

325 Woven in bright colors on an ivory white field with the allover Herati lozenge and floral trellis, surrounded by a rose-scarlet border of shaped lotus palmettes in turquoise and mazarine blue, fawn, rose, and yellow, between six decorative guards. Some slight wear. (*N. Y. Private Collector*) 13 feet 9 inches x 10 feet 2 inches

126. ISPAHAN MESHED LOTUS CARPET

445 Displaying a trellis of arabesqued branches bearing assorted lotus plaquettes and a profusion of other blossoms in brilliant colors, on a dark blue field with a band of pale *abrash*, at either end a celadon frieze of brick red cartouches, each with a vase of blossoms; pale apple green lotus border, with three pairs of dark blue and white floral guards. (*N. Y. Private Collector*) 15 feet 1 inch x 10 feet 5 inches

127. KOUBA RUG

XVII Century

500 Mazarine blue field showing considerable wear, bearing a symmetrical design of scarlet, apple green, and pale rose lotus blossoms upon stiff angular branches of foliage, surrounded by a celadon border of interlinked scarlet and plum-colored branches. Repaired; the borders restored, including one entire end border. (*Hanna*)

16 feet x 8 feet 8 inches

Collection of Count Kevorkoff

From Costikyan & Co., New York

128. LILIHAN SAROUK CARPET

500 Wine red field, showing some wear, woven with symmetrical floral branches embellished with variegated lotus devices and pairs of weeping willows, in blue, brown, olive, and ivory; within a dark blue border of lotus palmettes linked up by boldly curving branches. 20 feet 6 inches x 10 feet 10 inches



[NUMBER 129, IN PART]

129. CHINESE CARPET

Ch'ien Lung

Rich salmon pink field with an allover design composed of symmetrical trailing branches of lotus and peony blossoms, amid which appear flying bats, and eight floral and fret roundels surrounding a medallion of *Fu* lions and sportive cubs, the design carried out in light and dark blue and oyster white, within a frame of light and dark blue *lei-wên* fret; *bois de rose* peony border. Some repairs. (Hanna) 15 feet 10 inches x 14 feet

[See illustration]



[NUMBER 130, IN PART]

130. KOUBA CARPET

XVII Century

Woven on a brick red field with variegated lotus plaquettes in shades of blue, apple green, rose, *tête de nègre*, yellow and bone white; supported upon an angular trellis bearing smaller blossoms and foliage, and surrounded by a golden yellow lotus border between blue and ivory 'reciprocal' *fleurdelisé* guards. Some repairs as usual. (*Hanna*)

16 feet 8 inches x 8 feet 5 inches

Collection of Count Kevorkoff

From Costikyan & Co., New York

[See illustration]



1500-

[NUMBER 131, IN PART]

131. NORTH-WEST PERSIAN CARPET

Late XVII Century

Rose-scarlet field bearing a rich all-over design woven in shades of blue ranging from midnight to turquoise, rose, olive, beige, scarlet, and white; exhibiting formalized weeping willow trees, branches of jasmine, large lyre-shaped lotus vases between huge foliated and curving leaves, and other related ornaments, forming a delightfully harmonious pattern; mazarine blue border with a chain of shaped foliated plaquettes amid scattered blossoms and vines, in the colors of the field. (*Ilanna*) 16 feet 5 inches x 7 feet 5 inches

Collection of Count Kevorkoff

From Costikyan & Co., New York

[See illustration]

132. ISPAHAN PALACE CARPET

Eastern Persia, Late XVI Century

Beautiful rose crimson field woven with a symmetrical design of pairs of lotus and fringed spatulate palmettes supported by cloud bands and arranged upon scrolling thread-like creepers bearing smaller blossoms and foliage, the longitudinal axis marked by a single line of large palmettes and cloud-bands; woven in shades of tan, turquoise and indigo blue, rose, dark brown, green and bone white. Broad dark green border patterned with alternately erect and inverted spatulate lotus palmettes, linked up by interlaced vines bearing small lotus flowers and other blossoms with foliage, in colors of the field; the border is enclosed by rose and tan guards, each with a running floral vine. The carpet is in unusually fine preservation. (N. Y. Private Collector)

27 feet 2 inches x 10 feet 3 inches

Collection of the Rt. Hon. Viscount D'Abernon, P. C., London

From Duveen Bros., Inc., New York

Collection of Clarence H. Mackay, New York

[See illustration]



[NUMBER 132, IN PART]

133. ISPAHAN CARPET

Eastern Persia, circa 1600

200 Fluctuating rose crimson field with a symmetrical allover design of the type of the preceding, on a smaller scale, and similar in coloring, the design being notable for the prominence of the long feathery lancet leaves; rich emerald green border of alternately erect and inverted lotus and leaf palmettes, joined by stiff diagonal floral vines bearing smaller lotus flowers and other blossoms in colors of the field. (N. Y. Private Collector)

16 feet 3 inches x 7 feet

From Duveen Bros., Inc., New York

Collection of Clarence H. Mackay, New York

[See illustration]



[NUMBER 133, IN PART]



[NUMBER 134, IN PART]

134. VIENNA 'SAVONNERIE' CARPET

Cinnamon colored field, fluctuating at one end, woven with large sprays and festoons of peonies, poppies, sunflowers, roses, etc., in brilliant colors; centring an octagon frame medallion in terra cotta and sky blue enclosing a bouquet garlanded with pink roses, and hung by mauve ribbons, with an octafoil of festoons with plumage birds in flight. Turquoise blue border with ivory panels of pink roses, and garlanded medallions of musical trophies at the corners. (*Conn. Private Collector*) 31 feet 2 inches x 19 feet 4 inches

[See illustration]



1200 —

[NUMBER 135, IN PART]

135. AUBUSSON CARPET

Circa 1860

Cartouche-shaped oyster gray field overlaid by a white medallion enclosing a mass of shaded crimson and white roses, mimosa and other blossoms, the medallion outlined by shell pink strapwork, the field by sky blue strapwork, both entwined with branches and festoons of blossoms; surrounded by four large scrolls of shaded green endive foliage; gadrooned frame border with shells and cusped devices at the centres, the corners with damassé sky blue cartouches within *bois de rose* foliage scrolls. Some repairs. (N. Y. Private Collector)

20 feet x 16 feet 5 inches

[See illustration]



[NUMBER 136, IN PART]

136. TABRIZ MEDALLION CARPET

812 Orange red cartouche-shaped field of fluctuating *strié* effect, overlaid by an eight-pointed medallion with elaborate lotus and foliage pendants in gray and pale celadon touched with orange, and woven with trailing floral branches, the shaped spandrels harmonizing with the medallion; midnight blue border of reversed 'turtle' palmettes linked up by angular branches, alternating with rosettes between curling leaves, and with orange and beige lotus guards. Some fluctuation in border weave. (*Hanna*)

15 feet 9 inches x 11 feet 8 inches

[See illustration]

137. KABISTAN RUNNER

50 Woven with a pole of rectangular panels enclosing octagonal medallions, in mazarine blue, dark red, and ivory, all bearing a close geometrical pattern of latchhooks, stars, variegated nomad motives, dies, etc., with twin plaquettes bearing the weaver's signature; narrow borders of stars, checkered lozenges, etc. (*N. Y. Private Collector*)

10 feet 8 inches x 3 feet 6 inches

138. PERSIAN RUG OF SEREBEND DESIGN

40 *Tête de nègre* field almost buried beneath a pattern of foliated 'pears' in diagonal rows, between ivory and cinnamon borders of conventionalized blossoms. (*N. Y. Private Collector*)

5 feet 6 inches x 4 feet 2 inches

[END OF SALE]

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